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PHOTOGRAPHIC APPENDIX.

CONTRASTS OF LIFE AND ART.

BY WILL H. LOW.

(*With Parallel Illustrations.*)

THE world in general agrees beyond doubt with Robert Burns when he opines that Nature "her prentice hand she tried on man, and then she made the lassies," and no class appears to share this opinion more heartily than the painters if we may judge by their choice of subjects, in which woman predominates to such a marked degree. Again, if one happens to be a painter, the fact that nine out of ten models who knock at the studio door to offer their services are apt to be women, must, by the law of supply and demand, be an indication of the average painter's taste. The direct relation between a given picture and its model is naturally dependent on the temperament of the painter ; if he is an uncompromising realist the similarity



From a painting by C. von Baudenhausen.



From a photograph of Miss Caroline Miskel.

"SYDIA, THE BLIND GIRL OF POMPEII,"

between the model and the picture may be very great, but if on the contrary he is possessed of a certain idea and works as it were from within outwards, his indebtedness to the model may be quite as great as with the realistic painter, but the result is less obviously portrait-like. In these pages, however, we have a problem which is neither that of the realist nor, for want of a better word, that of the idealist. Here we have certain well-known pictures in comparison with which we have direct photographs from nature as nearly identical in position, costume, and expression as possible; and the few words which follow in an attempt at the critical considerations suggested by the contrasting pictures are hardly necessary, so vividly do the pictures speak for themselves. At the outset, indeed, a difficulty offers itself, for while one can speak without fear or favor of the painted picture, how can one treat the fair women who have lent themselves to these contrasts in the same impersonal manner? Fortunately, it is chiefly in a complimentary way that the charms of the



From a photograph of Miss Teresa Vaughan.

"FABIOLA."



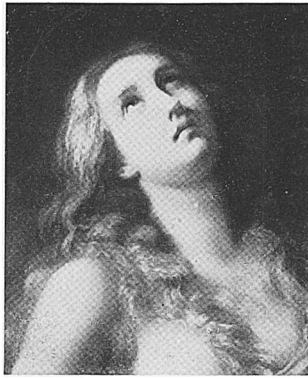
From a painting by J. J. Henner.

fair models permit one to speak, but if in the course of this paper critical considerations should outweigh the scale of judgment on the less gratulatory side, the writer begs pardon in advance and pleads in his favor the fact that for the nonce the personality of the model is merged in the character portrayed. The first of the series contrasts the well-known picture by C. V. Baudenhausen, entitled "Nydia," the blind girl of Pompeii, with a photograph of Miss Caroline Miskel, who certainly gives Bulwer's heroine quite as much grace and sentiment and considerably more reality than the original picture. The slight difference in the poise of the head, and the fact that Miss Miskel is somewhat less "divinely tall" than the painter has imagined "Nydia," only serves to show that painters as a rule are more generous in the proportion of length in comparison to the size of the head than nature.

The next of the series reproduces "Fabiola," by J. J. Henner, in contrast to which Miss Teresa Vaughan has lent her gracious personality. The difficulty of so simple a subject is that no two heads are likely to be of exactly the same type,



*From a photograph of
Miss Teresa Vaughan.*



From a painting by Murillo.



*From a photograph of
Miss Estelle Clayton.*

"MAGDALEN."

and the difficulty is added to in this case as the painter habitually renders an arbitrary and somewhat artificial effect of light. In the painted head the shadow under the chin is quite as dark as the dark drapery and represents a degree of shadow to which Miss Vaughan's fair complexion—very properly, one must admit—refused to descend. The question of similarity of type again arises in the reproduction of Murillo's "Magdalen," and is further complicated by the fact that Miss Estelle Clayton appears in friendly rivalry with Miss Vaughan in rendering the fair penitent. Both of the ladies appear rather to the disadvantage of the original picture in point of character, the greater firmness of modelling and the slight angularity of certain lines in contrast with the rotundity of others, making either of the heads preferable from a realistic point of view to the over-pretty and softened-to-nonentity



From a painting by Frank Dicksee.



From a photograph of Miss Estelle Clayton.

"CYNTHIA."

head of Murillo. Miss Clayton reappears at the bottom of the same page, but here a difference in lighting and the poise of the head bending towards the reader, while Frank Dicksee's "Cynthia," with which it contrasts, is inclined in the other direction, hurts the parallel. With the next two pictures we come to a sad realization of the limitations of a painter—of certain painters—and it may be considered unkind to Oscar Begas, the author of the Greek girl here reproduced, to place his work in contrast with the picture for which Miss Marguerite Cortillo has posed. The living quality of the photograph from nature, not to insist on



From a photograph of.

Miss Marguerite Cortillo.

more evident superiorities to the original in point of beauty, make Begas's painting seem commonplace to the last degree.

Sichel's Pompeiian girl on the next page finds two prototypes, in the upper one of which Miss Miskel reappears, while Miss Vaughan furnishes the other subject. In both these, charming as they are, will be noted a certain variation in line and proportion, which if the object sought was an exact reproduction of the original would be difficult to avoid, but the painter would have been fortunate had he found such models to his hand. A few pages back Miss Miskel was told by inference that she was not "di-



From a painting by Oscar Begas.

"THE GREEK GIRL."

vinely tall," but the head for which she has posed in imitation of Joseph Lieck's "Lydia" affords the opportunity of finishing the quotation by adding "most divinely fair" in reference to it. In the reproduction of the "Judith" of Ch. Landelle, Miss Teresa Vaughan appears in a tragic rôle which we fear certain souvenirs of her success in "1492" have disturbed. Holofernes would hardly need fear such an ap-



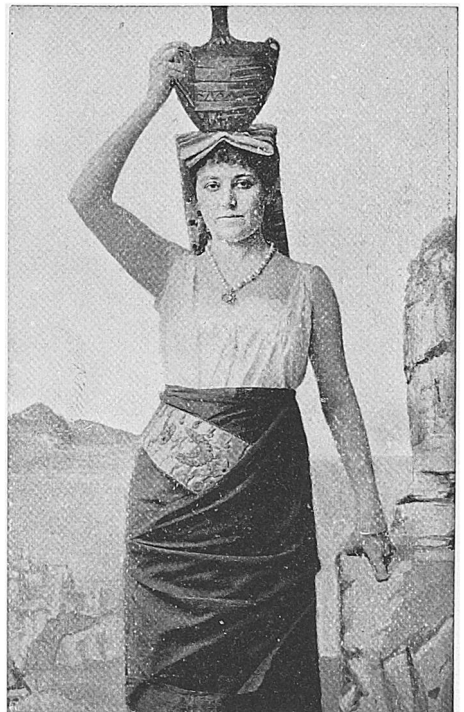
From a painting by N. Siehel.

"THE POMPEIIAN."

parition, and in truth in such subjects as this one finds the defect of the system which has afforded these charming pictures. Where the subject of the picture is mainly occupied with "existing beautifully," results as good as these can be arrived at; but in pictures of a different, of possibly a higher grade, where action or strong emotion is to be expressed, the quality must, in almost any case, reside in the painter and be expressed by him on the canvas. It would only be by the most



From a photograph of Miss Caroline Miskel.



From a photograph of Miss Teresa Vaughan.

fortuitous circumstances that the elements of exact reproduction of line and movement would coincide with that of expression, and not once in a thousand times would the unconscious camera render what the emotion of the trained painter would detect in the same model. To bring to a close this review, to which a strict sense of truth has given an almost fulsomely complimentary tone, mere mention must be made of a reproduction of Baudenhausen's "Listening to the Fair-

ies," for which Miss Miskel has posed. It is with pictures like this, even with the variations which are obvious here, that this system is most successful, and the result as in this case is



From a photograph of Miss Caroline Miskel.

certain to produce an agreeable picture.

In a certain sense, indeed, from the novelty of the idea and from limitations of time, the pictures reproduced here may be considered as first steps in an interesting direction. With great expenditure of time much more might be attempted and be made as successful, or even more so, than these. The *tableau vivant*, crystallized as it were, and by the aid of the camera made permanent, offers a wide horizon of possibilities. The limitations



From a painting by Joseph Lieck.

"LYDIA."

noted above, in speaking of the "Judith," could be in a degree overcome by careful consideration of subject and sentiment. It would, doubtless, require much preparation in disposition of backgrounds and the manner of lighting, and on the part of the model a complete submission of personality, to enter into the exact sentiment of the figure represented. Pictures representing groups or several detached figures would still increase the difficulties, but with time, patience, a studio capable of affording a variety of lights, and, above all, that quality of genius which we name taste, the task would be an alluring one, and would undoubtedly give most interesting results. In these days, when the amateur photographer is abroad in the land, no better means of acquiring one of the qualities which cannot be purchased, with even the most expensive camera, could be found than in thus endeavor-



From a painting by Charles Landelle.



From a photograph of Miss Teresa Vaughan.

"JUDITH."

ing to reproduce good pictures. In this way principles of composition, of light and shade, of that which we must retain in nature, and that which we must reject or relegate to a subordinate plane, would be learned, and unconsciously the amateur, in attempting original work, would after such a training apply the principles thus acquired. When once we approach the subject of originality, however, we step beyond the limits of this article, though the transition is a natural one. The amateur takes upon himself, with each new plate, to make a picture which has never existed before, and, if by careful attention the discoverable qualities which go to make up a work of art are acquired, each of these plates might represent the result of such study. Leaving out of the question absolutely original subjects, such as would require on the part of the amateur the creative, imaginative faculty which is not lavished on the first-comer—few artists even possessing it—there remains the whole range of subjects to be gleaned from literature and illustrations by the

camera of such themes would more than repay him who would attempt them. No hand-and-foot rule can be given for such picture-making, but one would go far in first looking over the range of subjects, choosing that which really interests one, the simpler the better at first, and then making an effort at realizing how such a character in the story would naturally live, move, and have his being. All details given by the author should be noted and followed where such detail helps to make the character visible, or suppressed if such details are more individual than typical, for it must be remembered that the author only has to do with the mental vision, and cannot always be followed



From a painting by C. von Baudenhansen.



From a photograph of Miss Caroline Miskel.

"LISTENING TO THE FAIRIES."

when it comes to the realization of the picture in his mind's eye. Then, a characteristic type of model having been found (no easy task), there would come in the considerations of placing the figure on the plate, the effect of light and of line, the thousand and one considerations which must all be taken into account if you would make a work of art. Repeated attempts would be necessary, and many plates; but the growth of appreciation, resulting from study, would lead one on until, in the hands of the intelligent amateur, the camera would become more than the in-conscient toy which it is too often at present. Hence I may conclude in saying, think for yourself; and then—and only then—let the camera "do the rest."



From a painting by George H. Boughton.

BLACK-EYED SUSAN.